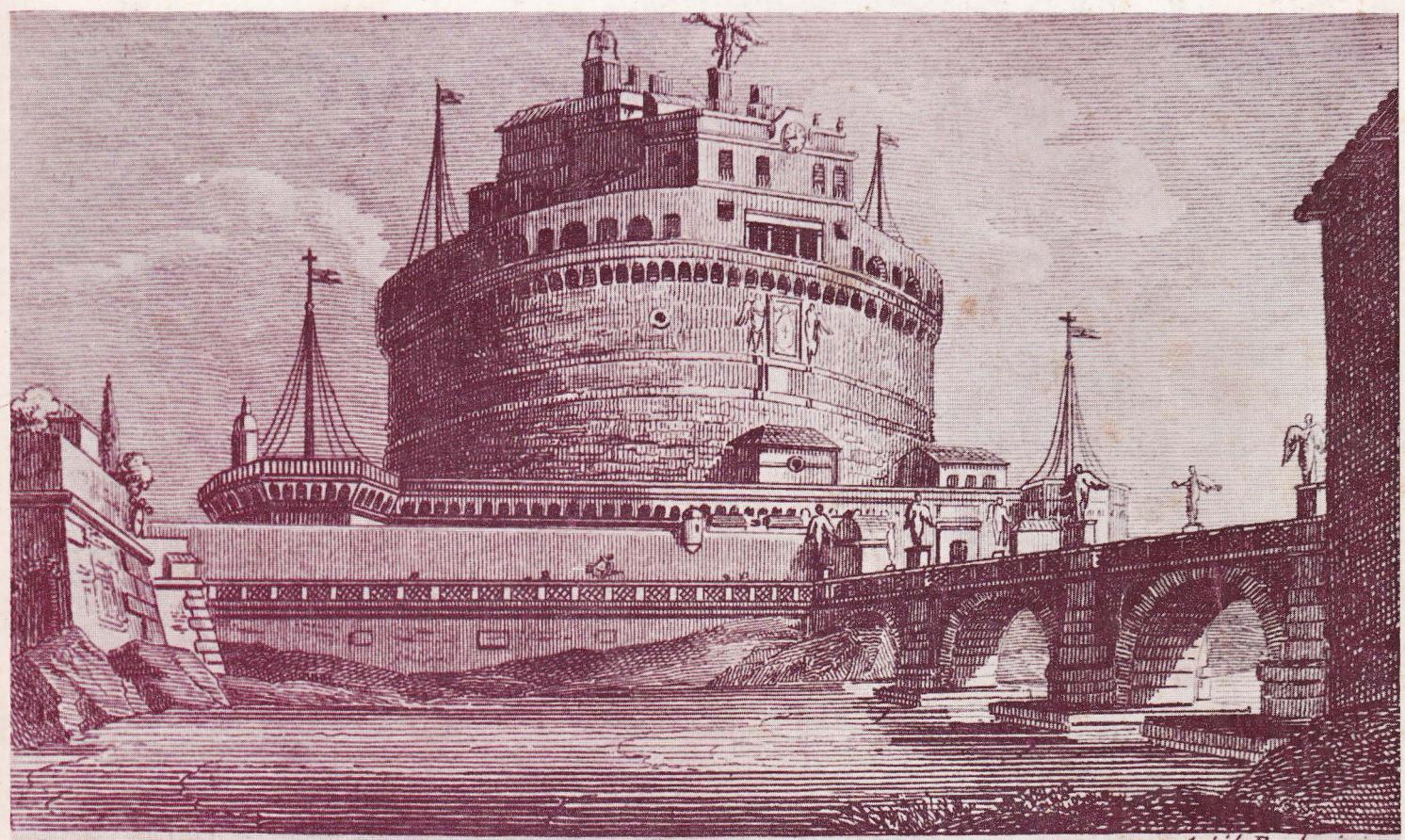


DUBLIN GRAND OPERA SOCIETY

SPRING 1968



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The cover picture of Castel Sant' Angelo, the scene of Act 3 of *Tosca*, is taken from an old print in the Victoria and Albert Museum, London, by kind permission of the Director.

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# In 1868...

Wagner's great comedy opera "Die Meistersinger von Nurnberg" had its first performance in Munich. Tchaikovsky wrote his Romeo & Juliet overture and started on his first opera "Ondine". Rossini, one of Italy's foremost operatic composers died. The very latest and most talked about operas of the day were Verdi's "Don Carlos", Thomas's "Mignon" and Smetana's "The Bartered Bride".



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JOHN F. LARCHET, 1884 - 1967

D.MUS., MUS.D., F.R.I.A.M.

Professor of Music, University College, Dublin, 1921-1958.

President and Musical Director, Dublin Grand Opera Society, 1941-1967.

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# DR. JOHN F. LARCHET

## An Appreciation by Anthony Hughes

Since he lived to such a great age, there may be some of the younger generation who fail to appreciate what a remarkable and beloved figure he was. Older people throughout Ireland will recall his spare trim figure, his distinctive voice, and above all his consideration at choir examinations; some will have sung in the exquisite choirs he trained for many years at Loreto Abbey, Rathfarnham.

Many will remember his conducting the Dublin Philharmonic Society concerts but most will have seen him in the pit of the old Abbey Theatre. He committed his whole life to the service of music in Ireland.

He taught at the Royal Irish Academy of Music for more than 40 years, and was Professor of Music at University College, Dublin, from 1921 to 1958, when I had the honour to succeed him, I feel he would best like to be remembered for his teaching. The fastidious taste and careful craftsmanship we find in his own music impressed all his students. He had a great gift of humorous analogy, which ensured that any point or correction he made was indelibly engraved on the pupil's memory.

At U.C.D. he moulded a stream of musicians who are active in many branches of musical activity in Ireland and England. It was also a matter of pride to him, that over the past 50 years every Irish-born Doctor of Music from Trinity College had studied with him as had the vast majority of those Irishmen taking the Mus.Bac. degree there.

He served on many committees, in the Royal Dublin Society, Dublin Grand Opera Society, and elsewhere to ensure that we in Ireland might be enabled to hear the world's finest musicians. Through more private committees he expressed his concern to relieve the plight of fellow musicians who through illness or old age were in need. There were few who did not benefit from his advice in moments of difficulty or crisis.

His home life was supremely happy. His wife, Madeline, was a most accomplished pianist and violinist, who even in her seventies sang with a beauty and freshness that could be the envy of a girl in her teens.

Their three children grew up in an atmosphere of music. To their gracious home in Ballsbridge, musi-

cians, artists and actors flocked to enjoy the glowing hospitality and his inimitable anecdotes. Here I gained my most treasured memories of him.

He could hold a company that included such brilliant talkers as Walter Starkie and Michael Mac Liammoir entranced with his recollections of the Abbey Theatre among which his deep affection for Lady Gregory was clearly evident.

He frequently expressed his amazement to me, that nowadays a student could hear the entire cycle of Beethoven Symphonies, Quartets or Sonatas in a matter of days or weeks, while in his youth, it was unusual to hear more than two or three in public performances in a whole year. He thought that was why in those days people made so many discoveries for themselves at home.

More than once he mentioned being overwhelmed when he first heard Wagner's music in reality at a concert by the Halle Orchestra under Richter in the Exhibition Hall in Earlsfort Terrace about 1903. He liked to recall that his friend, Hamilton Harty, brought the Halle over many times in later years, so that when the orchestra came with Sir John Barbirolli most notably for the Newman celebration in 1951, he claimed a long tradition was being maintained. Very often he would speak of his own teacher, Esposito, of Harty and John McCormack. It was a revelation too, simply to hear him discuss the Dublin of the turn of the century with Dr. Con Curran.

As the years advanced, Dr. Larchet preserved his youth. He never succumbed to the closed mind. He maintained a lively interest in new musical developments, and was delighted that his own former students should be so progressive in their style. His sympathies became more expansive, and he was ever ready to encourage young people to seek a new individual voice.

Only a small proportion of his own music is in print. It may be in what we now feel to be a traditional manner, but this was not true 50 years ago. His best work defies changing fashions. His own motets sung by the RTE Singers at his Requiem Mass came as a revelation to many. He was always modest about his own work and achievements. My abiding memory shall be of his unfailing courtesy.



PROFESSOR ANTHONY G. HUGHES

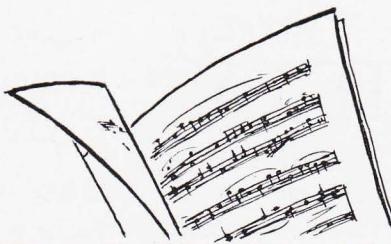
# THE PRESIDENT OF THE SOCIETY

The Society is proud to have as its new President, in succession to the late Dr. Larchet, another distinguished musician.

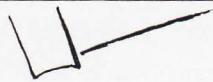
Anthony Hughes was born in Dublin, 1928. He received his general education at C.B.S. Synge Street, while his musical studies were pursued at the Royal Irish Academy of Music — piano, violin, organ and composition, and subsequently at University College Dublin graduating with the Degree of B.Mus. in 1949. A Travelling Studentship in Music awarded by the National University of Ireland enabled him to spend the years 1953-4 at the Akademie für Musik und darstellende Kunst in Vienna where he worked with such eminent professors as Bruno Seidlhofer for piano, Karl Schiske for composition. On his return to Ireland in 1955 he completed his examinations for the D.Mus. Degree, and was appointed assistant to Dr. John F. Larchet, his former teacher, at U.C.D., whom he succeeded as Professor of Music there in 1958. During the years 1949-58 he taught piano at the R.I.A.M.

As a pianist he has given recitals and broadcasts in London, Paris, Vienna as well as in Ireland. He has appeared as soloist with the R.T.E. Symphony Orchestra on numerous occasions. He has played frequently in chamber music ensembles, and has accompanied many singers. He was awarded the Arnold Bax Medal in 1956 for his performances of modern music.

He is familiar as a lecturer, on behalf of Foras Eireann, in many parts of Ireland. He is Chairman of the Feis Ceoil Association, and Chairman of the R.D.S. Music Committee.



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3rd JUNE to 22nd JUNE, 1968

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(G. Puccini)

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(G. Verdi)

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(G. Puccini)

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**PEADER O'REILLY**

CHORUS OF THE DUBLIN GRAND OPERA SOCIETY

OFFICIAL OPENING NIGHT — MONDAY, 3rd JUNE, 1968

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## Conductors



### ASSEN NAYDENOV

(Conductor) is the chief conductor at the Sofia Opera. His musical studies were made in Russia in whose State Theatres he has directed opera extensively. This is Maestro Naydenov's first appearance in Dublin.



### NAPOLEONE ANNOVAZZI Artistic Director

(Conductor). Though born a Florentine completed his musical studies at Venice and began his conducting career at Riga in 1935. Combining work in the fields of symphonic and opera music, he has conducted the Santa Cecilia, Vienna Symphony and Munich Philharmonic Orchestras and the orchestras of Lisbon and Madrid, and in the field of opera, at the State Operas of Vienna, Cologne, Wiesbaden, Munich and in Lisbon, Barcelona, Naples, Rome as well as at Caracalla. In America he has directed opera at Havana, Mexico and the City Centre, New York. Maestro Annovazzi recently directed *Falstaff*, *Lohengrin* and *Tannhauser* at the Bucharest Opera and concerts with the Bucharest Philharmonic Orchestra. His forthcoming engagements include opera and concerts in Brazil and concerts in Poland and Paris.



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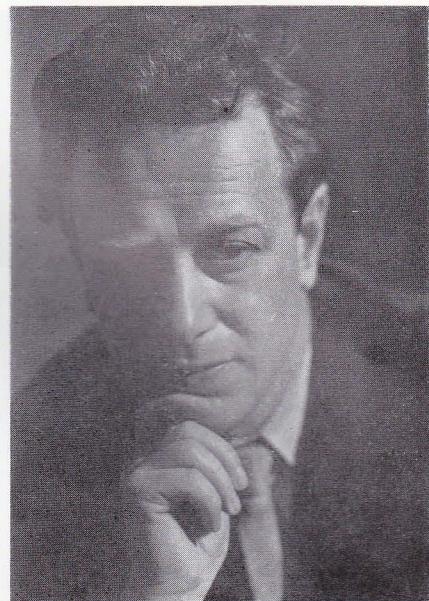
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# The Producer

## ENRICO FRIGERIO

(Producer) was born at Castello di Lecce. After graduating in Law at Milan University he turned to the study of musical composition at the Scuola di Musica of Milan under Paul Kletski. Although he has to his credit several musical compositions which have received public performance, he decided on the role of opera producer (regista) as a career, on which he embarked in 1938. Over the years he has produced some 150 operas in the more important theatres of Italy, France, Germany, Switzerland, Spain and in both North and South America.

FRIGERIO has also been the producer of a number of film documentaries. It is his third visit to Dublin.



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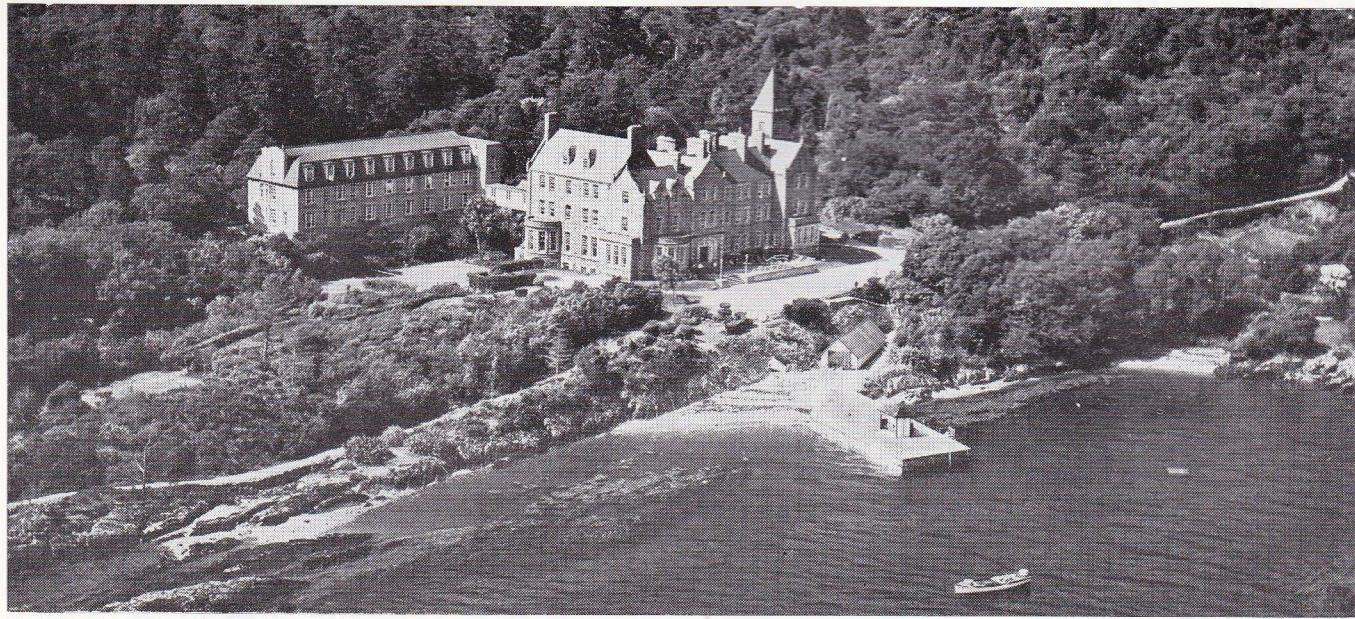
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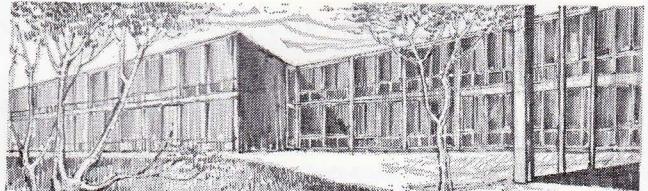
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# *The Artistes ...*

## **MAESTRO GIUSEPPE GIARDINA**

(Assistant Conductor). Maestro Giardina obtained his musical diploma in organ and composition in Italy and subsequently studied Pianoforte at the Julliard School, New York. Subsequently he was accepted as a pupil by the celebrated conductors Fritz Stiedry and Jullis Serafin. Has directed Opera and Concerts in many centres including the Spoleto and Wexford Festivals, the Italian Radio, at the New York City Centre, in France, in several South American countries and of course, in Italy. This is Maestro Giardina's second Dublin appearance.



## **PEADER O'REILLY**

1950-1961 Chorus Master and Musical Director of Patrician Musical Society Galway. At present Musical Director of Drimnagh Musical Society also Director of E.S.B. Musical Society.



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Jack Leydier (Sub-Principal)  
Frances Biggs  
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Georg Gerike  
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June 3, 5, 8 at 7.45 p.m.

# LA FAVORITA

By GAETANO DONIZETTI (1797-1848)

*Libretto adapted by Alphonse Royer and Gustave Vaëtz from d'Arnaud's drama "Le Comte de Commingues".*

Leonora di Gusman, the King's mistress	VIORICA CORTEZ
Fernando, a novice	JON PISO
Alfonso XI, King of Castile	ATTILIO D'ORAZI
Baldassare, Father Superior	HELGE BÖMCHE
Ines, Leonora's confidante	ANN MORAN
Don Gasparo, Minister of State	GABRIELE DE JULIS
Courtiers, Guards, Monks	

*Place: Spain*

*Time: About 1340*

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# LA FAVORITA

GAETANO DONIZETTI, 1797-1848

*"LA FAVORITA", which is in four Acts, received its first performance in 1840 in Paris. The libretto is by A. Royer and G. Vaëtz. The action takes place in Castile in 1340.*

## ACT I

*Scene 1.* is in the cloister of the Monastery of St. James of Compostella where Fernando, a novice (tenor), is confessing to Baldassare, his Superior (bass), that he has resolved to leave the monastery because, without knowing either her name or station, he has fallen in love at first sight with a lady whose beauty he describes in the aria *Una vergine, un angelo di Dio* ("A virgin, an angel of God"). Baldassare, having failed to dissuade the young man, reluctantly releases him but predicts that he will return in sorrow to his Monastery.

*Scene 2.* From a garden on the island of St. Leon an approaching boat is watched by Ines (soprano), the confidante of Leonora di Gusmann, who dwells on the island. This Leonora is the lady of whom Fernando is enamoured. Because she is also the mistress of Alfonso, King of Castile, she has feared to reveal her name and position to Fernando although she returns his love. In order to meet him, however, she is having him conveyed blindfolded to her island. Ines evades all Fernando's questions about the identity of his innamorata. When Leonora herself arrives, Fernando declares his love and asks Leonora to wed him. Leonora replies that marriage is impossible but, in token of her affection, she has obtained for him a document which will procure for him a high commission in the Army. He must however promise to leave and not to seek her out again. Ines announces the unexpected arrival of the King. Leonora hands Fernando the document and hurriedly goes out to meet the King. On learning from Ines that the King himself is also a suitor for Leonora's hand, Fernando concludes that Leonora is a lady of rank and honour above his station. But in a stirring aria he dreams of

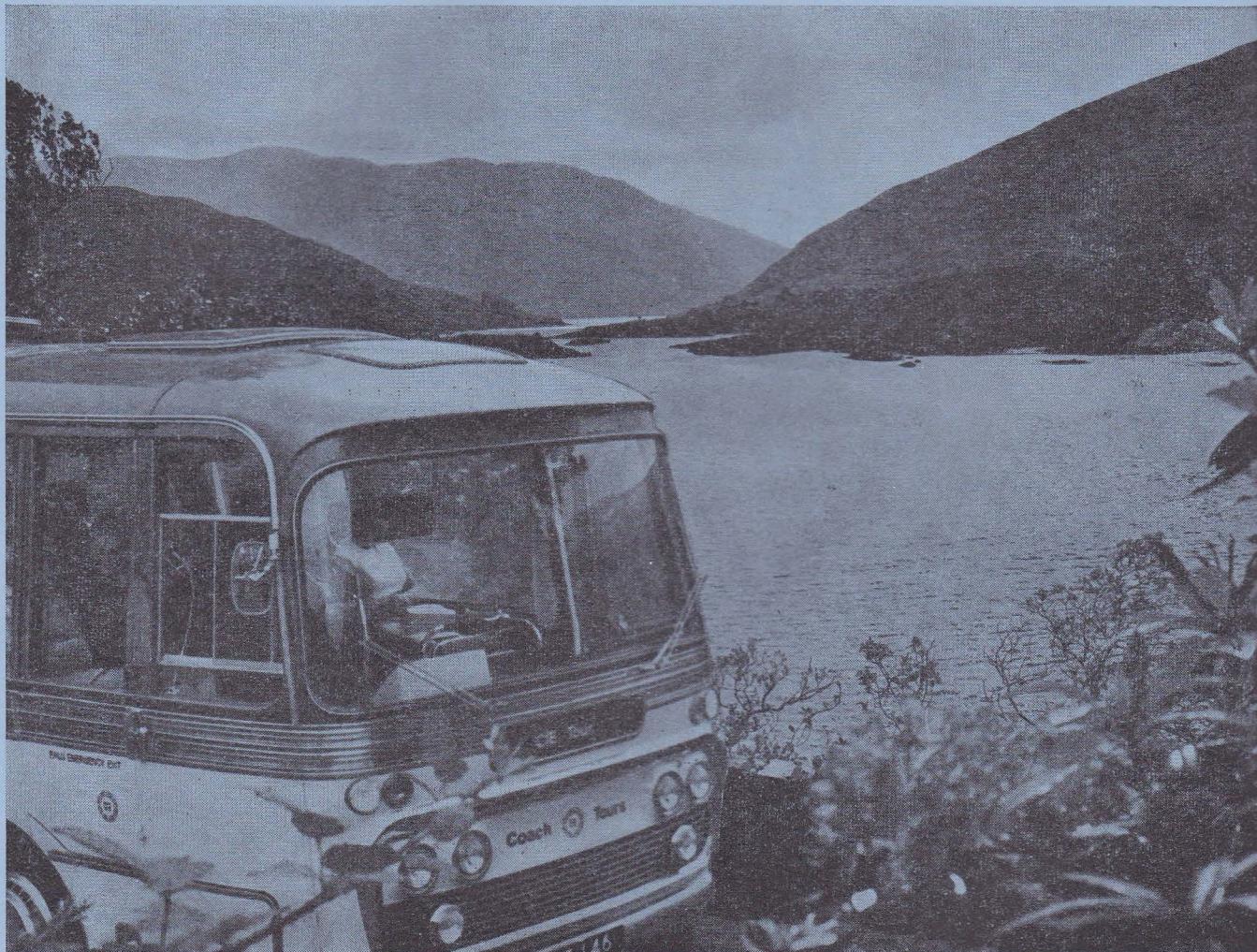
military glory so that he might compete for Leonora's hand with his royal rival.

## ACT II

In the garden of the Alcazar, Alfonso, the King (baritone) discusses with his Minister, Don Gasparo (tenor), the recent victory over the Moors in which Fernando distinguished himself. He wishes to reward Fernando for having thus saved the Kingdom. When he is alone Alfonso soliloquises on his passion for Leonora in the aria *Vien, Leonora, ai piedi tuoi*. Leonora now joins him and, prompted by her secret love for Fernando and by the unhappiness of her dubious position at Court, she vainly pleads with the King to release her. Gasparo returns and passes to the King a letter from Fernando to Leonora which had been intercepted from Ines. Leonora refuses to tell the King the name of the writer. At this point Baldassare arrives bearing a Papal denunciation of Alfonso and a threat of excommunication unless he agrees to end the scandal of his association with Leonora and restore his wife, the Queen, to her lawful position. He must answer by to-morrow. Baldassare's forceful public denunciation of the King *Ah, paventa il furor d'un Dio vendicatore* introduces the choral finale to the Act.

## ACT III

We are again in the palace of the Alcazar. The King tells Gasparo that he must yield to the Papal demand and sends for Leonora. To Fernando, who has returned after his exploits, he expresses the gratitude of the realm and asks him to name the reward he



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desires. Indicating Leonora, who has just entered, Fernando says that it is his wish to marry her. Since Alfonso himself must renounce Leonora he commands in the aria *A tanto amor*, that the marriage be celebrated within the hour. Left alone, Leonora is torn by conflicting emotions. In one of the most celebrated pieces for the mezzo-soprano voice in opera, *O mio Fernando*, she tells how she longs to be united with Fernando but dreads to disclose to him the truth of her past relations with the King. She gives Ines a letter for Fernando confessing that she has been the King's mistress and leaving it to him to decide, in that knowledge, whether he still will want to marry her. But Ines is arrested by order of the King so that Leonora's letter never reaches Fernando.

Meanwhile, the wedding preparations proceed. Fernando is ennobled by the King against the ironic comments of the courtiers on the convenient way the King has taken to placate the Papal wrath. Leonora, when she comes in, assumes that her letter has reached Fernando and concludes from his radiant face that all is well. The bridal procession repairs to the chapel.

After the ceremony the courtiers openly display their contempt for Fernando believing him to be fully aware of Leonora's status and, therefore, to have complacently obliged the King by marrying and taking her off his hands. Fernando is puzzled and offended by their attitude. It is left to Baldassare (who comes

to learn Alfonso's answer to the Pope's demand) to apprise Fernando of the fact that he has just been married to *la bella del re*—the King's favourite. Fernando's re-action is violent and he furiously inveighs both against the King and against Leonora whom he assumes to have been a party to his betrayal. Flinging away his new-found honours and breaking his sword on his knee he rushes off in company with Baldassare.

#### ACT IV

Fernando is received back again by the monks of Compostella as Baldassare had predicted. He has returned to forget the past. In one of Donizetti's loveliest pieces for tenor voice, *Spirto gentil*, Fernando laments Leonora's apparent cruel deception. Soon a pilgrim arrives. It is Leonora who has come in search of Fernando to tell him of the interception of her letter in which she had confessed the truth about herself. Weary from travel, she falls down exhausted. Here Fernando finds her and angrily repulses her at first. Soon, however, he is convinced of the sincerity of her account of the events that happened. But it is too late—he is bound by his vows while there is no future for Leonora who, worn out by her recent sorrows and hardships, dies in the arms of her beloved. The monks sing a requiem for a departed soul.

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GAIETY THEATRE, DUBLIN

June 4, 6, 12, 14 at 7.45 p.m.

# RIGOLETTO

By GIUSEPPE VERDI (1813-1901)

*Libretto by Francesco Maria Piave from Victor Hugo's "Le Roi s'amuse".*

Rigoletto, court jester	·	·	·	NICOLAE HERLEA
Gilda, his daughter	·	·	·	DANIELA MAZZUCATO MENEGHINI
The Duke of Mantua	·	·	·	FRANCO GHITTI
Sparafucile, a professional assassin	·	·	·	HELGE BÖMCHE
Maddalena, his sister	·	·	·	SANDRA DEL GRANDE
Count Monterone	·	·	·	ENRICO FISSORE
Giovanna, Gilda's duenna	·	·	·	EVELYN DOWLING
Count Ceprano, a courtier	·	·	·	LUCIANO PECCHIA
Countess Ceprano	·	·	·	MONICA CONDRON
Marullo, a courtier	·	·	·	WILLIAM YOUNG
Borza, a courtier	·	·	·	GABRIELE DE JULIS
Page	·	·	·	MONICA CONDRON

Courtiers

*Place: Mantua.*

*Time: 16th Century*

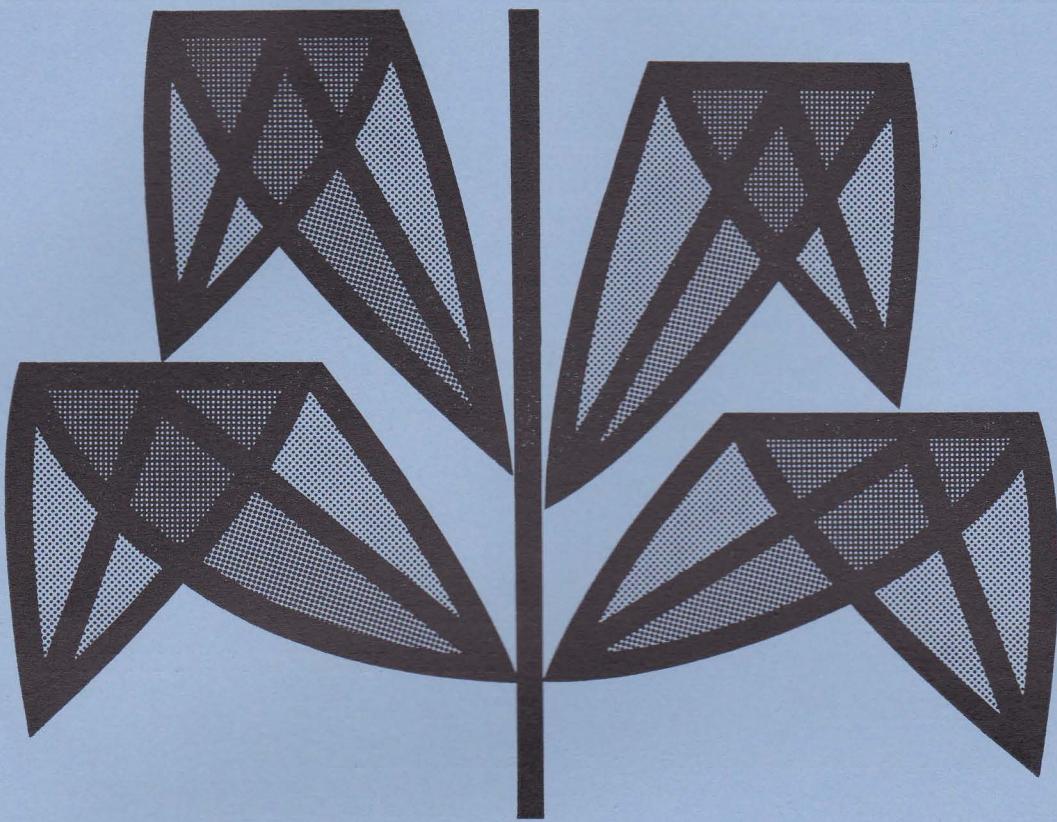
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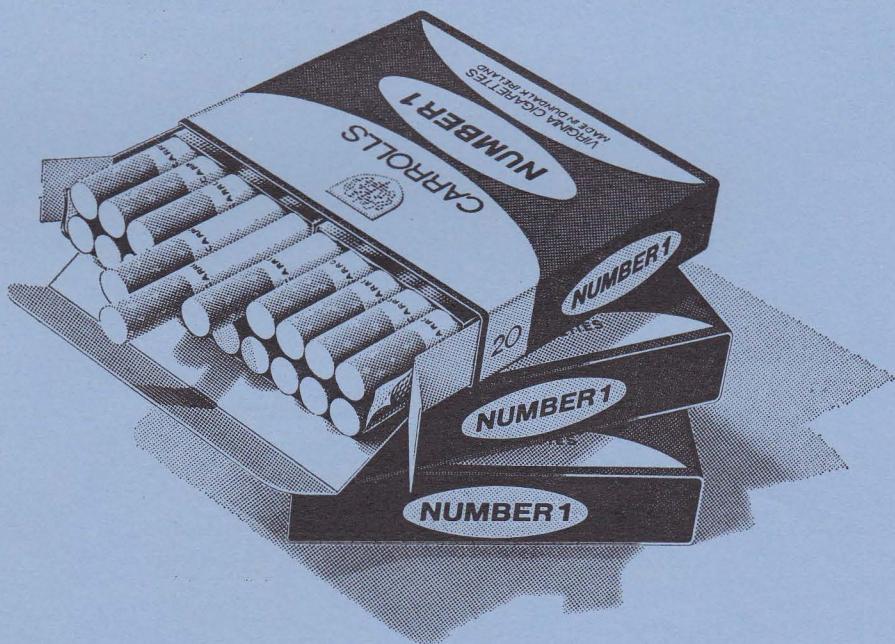
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# RIGOLETTO

GIUSEPPE VERDI, 1813-1901

This opera was composed by the 38-year-old Verdi for the Fenice Theatre, Venice, where it had its première in March, 1851. It was the first of his long series of world successes and remains firmly in the repertory as one of the most popular of all operas. The libretto by Francesco Maria Piave is an adaptation of Hugo's *Le Roi's amuse*. To satisfy the strict Austrian censorship of the day, which would not tolerate a public representation of attempted regicide, the plot was transferred from the Court of France to the ducal palace at Mantua.

## ACT I

After a short orchestral prelude the curtain rises on a ball in the ducal palace. The dissolute Duke of Mantua (Tenor) enters telling a courtier, Borza, of his latest infatuation — this time with an unknown girl whom he has noticed in church every feast day. Just now, however, he is openly flirtatious with the Countess Ceprano (Mezzo-soprano) to the obvious annoyance of her husband. In the flippant aria *Questa o quella* ("This one or that one") the Duke declares that all women are fair game to him if only they are pretty. Ceprano (Bass) is taunted by Rigoletto, (Baritone), the Court jester, a hunchback, whose privileged gibes all the courtiers must endure. Cynically Rigoletto suggests to the Duke that the affair with the Countess would be furthered if the husband were made away with. Rigoletto wanders off and Marullo (Bass) amuses the others with the story that the buffoon has an *innamorata*! In this they see a chance of revenge on their tormentor. Now Monterone (Baritone) forces his way in to denounce the Duke, whose latest victim was the old man's daughter. He too is cruelly mocked by Rigoletto, but before being hurried away the old man launches a father's curse

on the hunchback, who is left cringing in superstitious fear.

## ACT II

The double setting shows a street and, opening off it, the courtyard of Rigoletto's house wherein his treasured daughter Gilda (Soprano) is kept in strict seclusion. Rigoletto enters still brooding on Monterone's curse which haunts his mind. He is thinking of the daughter whom the courtiers think to be his mistress. A sinister figure emerges from the shadows. It is Sparafucile (Bass), a professional assassin. To Sparafucile's offer of services at a reasonable fee Rigoletto replies he has no present need of them. Alone, in the splendid aria *Pari siamo*, his jesting thrown aside, Rigoletto reflects bitterly on his deformity and the ignominy of his employment in the Duke's household. A very moving duet ensues between Gilda and himself in which memories of her dead mother are recalled. But the Duke has discovered Gilda's dwelling to which he now gains entry while Rigoletto is still in the house by bribing Giovanna (Mezzo-soprano), Gilda's duenna. He remains concealed in the courtyard. As he leaves, Rigoletto cautions Giovanna once more to guard his treasured Gilda well. When he is gone, the Duke emerges to tell Gilda that he is Gualtier Maldè, the supposed student whom she has often noticed in the church. A love duet follows, *E il sol dell' anima*. The Duke departs and in the coloratura aria *Caro nome* the young girl muses on her first love. Outside, the courtiers are gathering for the abduction that Ceprano has planned for his revenge. By means of a trick Rigoletto, blindfolded, is involved in the escapade, not suspecting its purpose. When he discovers the



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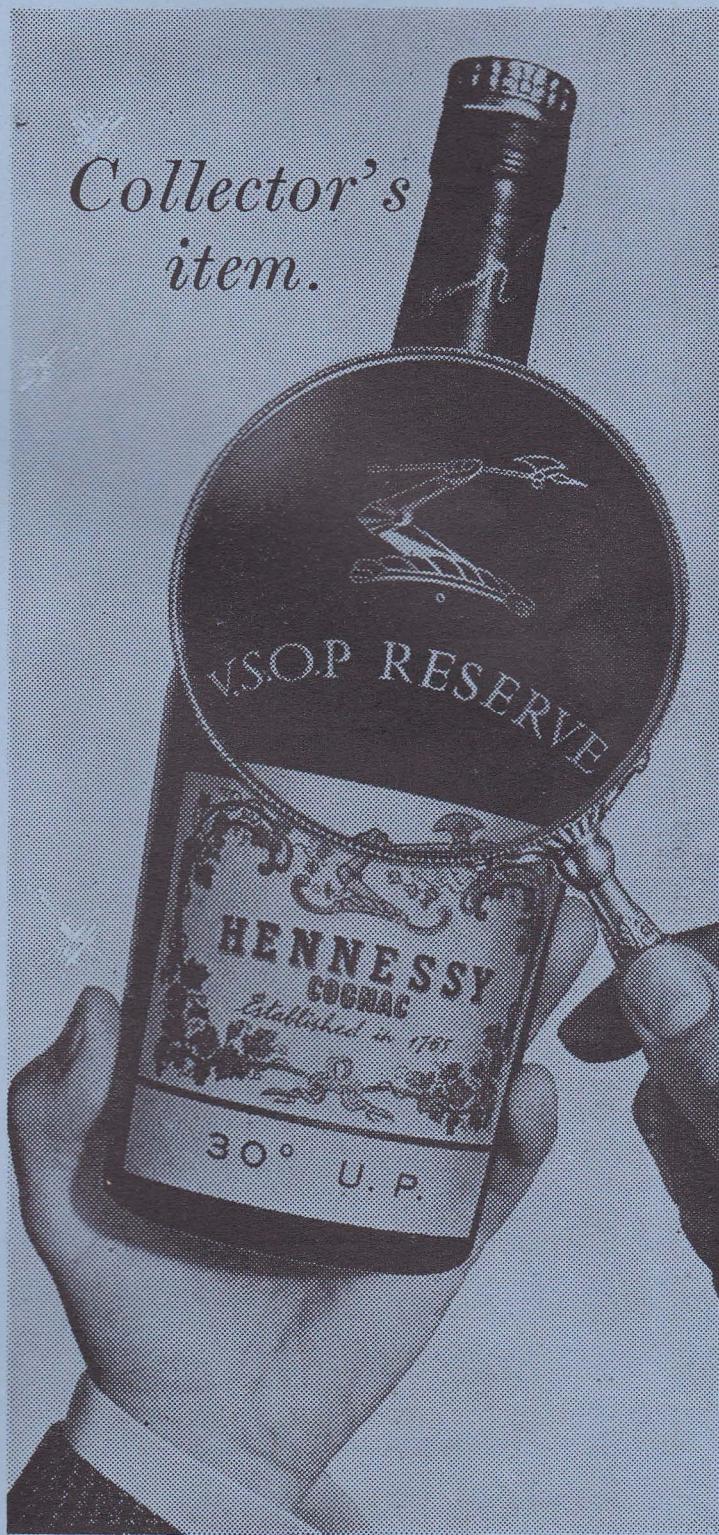
outrage he recalls Monterone's curse and the curtain falls to his anguished cry *La maledizione!*

### ACT III

In the romance *Parmi veder le lagrime* the Duke laments the disappearance of Gilda. The courtiers, however, come to tell him of the trick played on Rigoletto and that Gilda is already in the palace. After the Duke's exit, in search of Gilda, Rigoletto appears distractedly searching for his daughter suspecting her to be with the Duke. His appeals to the courtiers are received with jeers until they realise the girl they have abducted is not his mistress but his daughter. When the distraught Gilda rushes in Rigoletto, suddenly invested with great dignity, inveighs against the baseness of these courtiers and furiously orders them from his presence, *Corteggiani vil razza dannata*. Intimidated by the change in Rigoletto, the courtiers go and Rigoletto hears from his daughter the story of her abduction. The Act concludes in a blazing duet, Rigoletto vowing vengeance on the Duke while Gilda, fearful for her lover, seeks to soften his anger.

### ACT IV

Another double scene; Sparafucile's lonely inn and beside it the banks of the river Mincio. The Duke has found another charmer, Maddalena (Mezzosoprano), the sister of Sparafucile. Rigoletto has brought Gilda to witness for herself her lover's perfidy. Disguised this time as a soldier, the Duke is drinking and gambling. Debonairly he sings of the fickleness of women, *La donna è mobile*. This aria leads into the great quartet. At its conclusion Rigoletto, sending Gilda away, summons Sparafucile and hires him to murder the stranger in the inn, the body to be delivered to himself in a sack. A storm comes up. The Duke decides to remain overnight at the inn. Maddalena who has fallen for the young man's charm, endeavours to dissuade her brother, suggesting that if he substituted another victim he might still claim the reward. Gilda has stolen back and overhearing the conversation of the pair, resolves to save her lover by exchanging her own life for his. Thus it is she who becomes the victim and it is her body, enclosed in the sack, that is delivered to her father. Rigoletto, his vengeance satisfied, as he thinks, is about to consign his burden to the river when the voice of the Duke reaches him in a reprise of *La donna è mobile*. He tears open the sack and the dying Gilda is revealed to him. With her last breath she begs forgiveness for her lover and herself. The opera ends with the crashing chords of the curse — *La maledizione* — which has exacted the full penalty.



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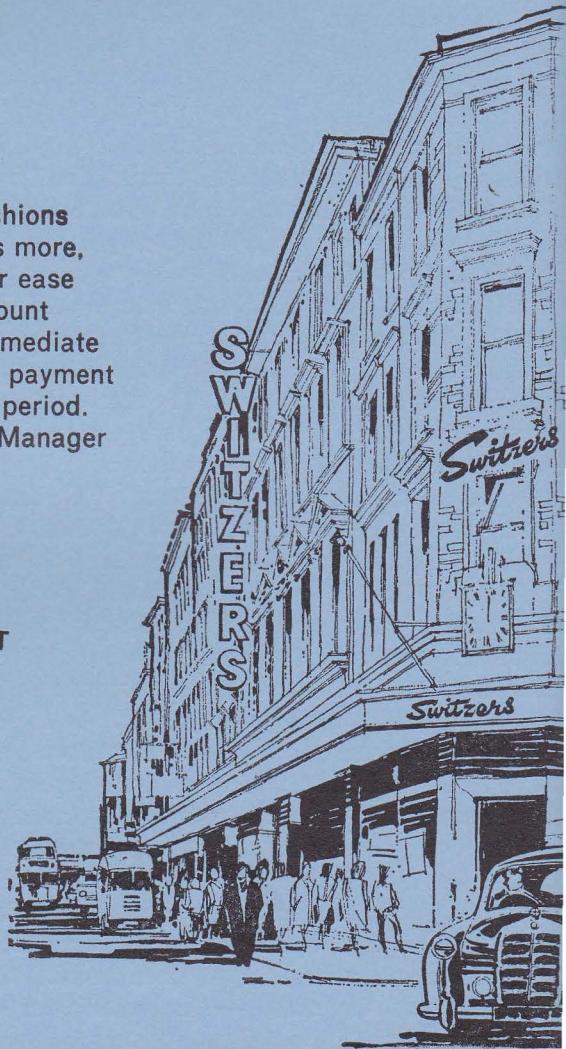
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GAIETY THEATRE, DUBLIN

June 7, 11, 13, 19 at 7.45 p.m.

# TOSCA

By GIACOMO PUCCINI (1858 - 1924)

*Libretto by Giacosa and Illica*

Floria Tosca, an actress	· · · · ·	MAGDA OLIVERO
Mario Cavaradossi, an artist	· · · · ·	LINO MARTINUCCI
Baron Scarpia, chief of police	· · · · ·	CESARE BARDELLI
Cesare Angelotti, an escaped prisoner	· · · · ·	HELGE BÖMCHE
Sciaronne, Scarpia's aide	· · · · ·	WILLIAM YOUNG
Spoletta	· · · · ·	GABRIELE DE JULIS
Sacristan	· · · · ·	ENRICO FISSORE
Shepherd	· · · · ·	ANN MORAN
Jailer	· · · · ·	LUCIANO PECCHIA

Altarboys, worshippers, clergy, police, soldiers.

*Place: Rome*

*Time: 1800*

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# TOSCA

GIACOMO PUCCINI, 1858-1924

This melodrama of Puccini has been called an operatic "shocker". At any rate, its story has the strong flavour of the Italian *verismo* school. The lurid plot was drawn by the librettists Illica and Giacosa from the Sardou play which Bernhardt made famous.

The time is given precisely as June, 1800, and the characters have some relation to real historical figures of the period. Italy was then divided. The French under Napoleon occupied the North while Rome, from which they had only recently been dislodged, was held for the Royal House of Naples and Sicily whose Queen, Maria Carolina, sister of Marie Antoinette, is named in the opera but does not appear.

"Tosca" received its first production in January, 1900, at the old Costanzi Theatre (now the Teatro dell' Opera), Rome. The setting is Rome itself.

## ACT I

With three tremendous chords from the orchestra, representing the brutality of the character of Scarpia, who dominates the opera, the curtain rises on Bernini's Church of Sant' Andrea della Valle, Rome. The chapel of the Attavanti family is on the right. A dishevelled figure enters hastily. It is Cesare Angelotti (bass), an important prisoner of State, who has just escaped from the prison of Castel Sant' Angelo. He searches for the key to the Attavanti chapel and finds it at the foot of a statue of the Madonna where it had been hidden for him by his sister, the Marchesa Attavanti. As he disappears inside the chapel the Sacristan (baritone), a comic figure, hobbles in. Noon strikes and as the Sacristan concludes his Angelus, Mario Cavaradossi (tenor), a painter and Tosca's lover, enters to resume his painting of the Madonna. It is a blonde Madonna whose colouring and features reproduce those of the Marchesa Attavanti whom the painter had observed while at her prayers in the chapel. Disregarding the mutterings of the Sacristan who is scandalised by the painter's irreverence, Cavaradossi sings the aria *Recondita armonia* as he muses on the contrast between the fair subject of his painting and the dark beauty of his beloved Flora Tosca.

When the Sacristan has left Angelotti emerges and asks the help of his friend and political sympathiser, Cavaradossi. Just then the voice of Tosca herself is heard outside. As it grows more impatient, the painter hurries Angelotti back to his hiding place, pressing his own basket of food into the hungry fugitive's hand. When finally admitted Tosca is plainly ruffled by her lover's delay while the voices she has

heard alert a suspicion that his companion may have been a lady — perhaps the Marchesa Attavanti whose features she suddenly recognises on the canvas. She makes quite a scene of jealousy and temper — Flora Tosca was not for nothing the great prima donna of her day — until mollified by Cavaradossi's endearments and the promise of an assignation at his villa that evening. (Duet — *Qual occhio al mondo*). She leaves the Church and Angelotti re-emerges. Cavaradossi directs him to his villa outside Rome where there is a dried-up well in the garden as a safe refuge should the place be searched. They exit hastily. The Sacristan enters, disappointed to find the painter gone and nobody to hear the great news — the (premature) report of Napoleon's defeat at Marengo — to celebrate which there is to be a *Te Deum* in the Church and a public holiday. Choristers and worshippers begin to assemble but all are visibly terrified by the sudden appearance (announced by the three great chords with which the opera opened) of Baron Scarpia (baritone), the dreaded Chief of the Roman police. He and his bailiffs have traced Angelotti to the Church. A search of the Attavanti Chapel yields a fan bearing the Attavanti crest and an empty lunch basket. The Sacristan admits the latter to be Cavaradossi's and that, though the basket is empty now, the painter had said that he would eat nothing that day. Scarpia at once connects Cavaradossi with the prisoner's escape. When Tosca re-appears, Scarpia hopes by working on her jealousy to discover from her something of the painter's movements. With the evidence of the crested fan which he pretends to have found beside the painter's easel, Scarpia suggests to Tosca (already disconcerted by finding the painter gone and his work abandoned) that her lover has met the Marchesa Attavanti in the Church and has already taken her to the villa. This provokes a violent outburst from Tosca. As she leaves Scarpia orders that she be followed.

The ritual of the *Te Deum* of Thanksgiving begins with tolling of bells and booming of canon. A Cardinal officiates. Against the swelling music of the sacred words, the voice of Scarpia is heard in unholy counterpoint as he declares himself ready to renounce his hopes of heaven if he could send Cavaradossi to his death and have Tosca for himself.

## ACT II

In the Farnese Palace in Rome Scarpia sups and muses with relish on his hoped-for conquest of Tosca whose voice reaches him from the Queen's apartments

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in the music of the Cantata celebrating the victory. Spoletta (tenor), a police agent, reports that a search of Cavaradossi's villa yielded no trace of Angelotti. The painter has, however, been held and Scarpia orders him to be brought in for questioning. Cavaradossi tells nothing. Tosca has also been summoned by Scarpia and arrives as her lover is sent for further interrogation under torture in an adjoining room. Unnerved by Scarpia's relentless pressure and by the cries of her lover from the torture room, Tosca breaks down and betrays the secret of Angelotti's hide-out — *Nel poggio nel giardino* — "In the well in the garden." By telling Scarpia what he wants to know, she also incriminates her lover for abetting the prisoner's escape for which death is the penalty.

When the painter is brought in again — now limp and bleeding — he only upbraids Tosca for her betrayal and openly exults ("Vittoria!") when Spoletta brings the news that Napoleon had triumphed and not been defeated at Marengo. His words seal his fate and he is dragged away.

Scarpia now resumes his game of cat-and mouse with Tosca. Blandly he makes his offer — she can save her Cavaradossi by surrendering to himself. Tosca's despair and revulsion at the infamous proposal are expressed in the aria — possibly the most beautiful in modern Italian opera — *Vissi d'arte, vissi d'amore*. In this so-called "Prayer" Tosca asks why she, who had lived only for love and for music and had harmed no living soul should be abandoned by Heaven to grief and shame like this.

Scarpia awaits her answer. Acquiescence is finally wrung from her as the executioner's drums are heard outside and Spoletta awaits Scarpia's orders for the disposal of the painter. But Tosca makes a condition — she must have safe-conducts across the frontier for both herself and Cavaradossi. Almost too readily Scarpia agrees and in her hearing instructs Spoletta that while the painter's execution must proceed, it will be a "simulated" one — "as we did in the Palmieri case." While Scarpia writes the passports Tosca, leaning for support against the supper table, sees her opportunity. Grasping a knife from the table she is ready for Scarpia when he approaches her and plunges it into his heart. She watches his death struggles without remorse — "Die . . . and may thy soul be damned!" Only when at last he is still does she relent and cry: "Now could I forgive him." After prising the safe-conduct from the stiffening fingers, Tosca pauses for a moment to reflect that before this man whom she has killed all Rome had trembled — *Davanti a lui tremava tutta Roma!*"

With a macabre touch of theatre — Floria Tosca was an actress — she carries two lighted candles from the supper table and places them beside the corpse and

then a crucifix on his breast before stealing from the room.

### ACT III

Before daylight on the battlements of the Castel Sant' Angelo. The sound of sheep bells and the song of a shepherd boy are heard as he drives his flock to graze. The bells of Rome herald the dawn which will reveal the Eternal City and St. Peter's in the distance. A long orchestral passage is followed by the famous tenor aria — "*E lucevan le stelle*" — as Cavaradossi awaiting his execution writes his farewell to Floria Tosca. As it ends Floria herself hurries joyfully in. There ensues an ecstatic duet beginning with her dramatic description of her killing of Scarpia and of how she has won freedom for both of them. He kisses the soft hands ("*O dolci mani!*") that she had stained with blood for him. Then hastily she coaches Cavaradossi for his rôle in the "simulated" execution that must take place. Fretfully she waits as the firing squad takes its position and the shots ring out. Cavaradossi falls. When the soldiers have marched away she gives the signal to rise. But there is no response. The bullets were real and Cavaradossi is dead. Scarpia has cheated to the last. Scarpia's murder has now been discovered and Spoletta and others rush in to take Tosca. Evading them she runs to the ramparts and with the words "*O Scarpia, avanti a Dio!*" — ("Scarpia, we meet before God!"), Floria Tosca flings herself from the high parapet to death below.

1829

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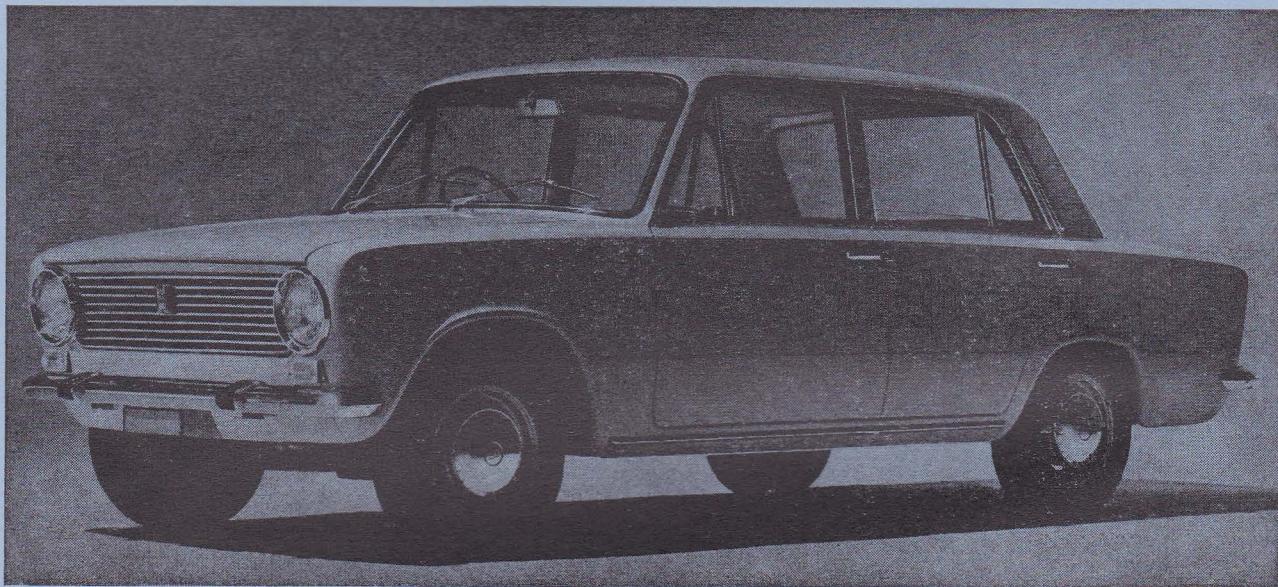
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GAIETY THEATRE, DUBLIN

June 10, 15, 18, 21 at 7.45 p.m.

LA TRAVIATA

By GIUSEPPE VERDI (1813-1901)

*Libretto by Francesco Maria Piave from "La Dame aux Camélias" by Dumas.*

Violetta Valéry, a courtesan	.	.	AIDA ABAGIEFF
Alfred Germont, her lover	.	.	JON PISO
Georges Germont, his father	.	.	ATTILIO D'ORAZI
Flora Bervoix, friend of Violetta	.	.	EVELYN DOWLING
Baron Douphol, Alfred's rival	.	.	ENZO FRANCI
Gaston de Letorières	.	.	GABRIELE de JULIS
Marquis d'Obigny, a nobleman	.	.	WILLIAM YOUNG
Annina, Violetta's maid	.	.	MONICA CONDRON
Doctor Grenvil, Violetta's physician	.	.	JOSEPH DALTON

Friends of Violetta and Flora, Gypsies, Servants, etc.

*Place: In and near Paris*

*Time: about 1850*

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# LA TRAVIATA

GIUSEPPI VERDI, 1813-1901

“La Traviata” forms with “Rigoletto” and “Il Trovatore” the trilogy of Verdi’s great popular operas. All three were performed for the first time within the short space of two years.

The libretto by Piave is based on Dumas’ “La Dame aux Camélias” which Verdi had seen played in Paris. “La Traviata” which received its première on 6 March, 1853, in Venice, failed at first to please the public. It was not long, however, before the opera achieved its due recognition and it has remained one of the best (if not *the* best) beloved of all operas.

The events take place in Paris and are usually ascribed to the early nineteenth century.

## ACT I

In the salon of the beautiful demi-mondaine, Violetta Valéry (soprano), a party is in progress. Among the guests is Alfred Germont (tenor). He is introduced to Violetta by Gaston (tenor) who explains to her that for a year and more the young man has been in love with her from a distance. Invited by Violetta to sing a drinking song, Alfred launches into the spirited *Libiamo nei lieti calici* in praise of the gay life. As the guests are about to go dancing in another room, Violetta is stricken by a sudden faintness and a spasm of coughing—a sinister premonition of the fatal disease that already ravages her. She quickly recovers, however. As soon as they are alone, Alfred tells her of his long-felt love. (*Un di felice, eterea.*) Violetta at first takes this declaration lightly and advises him that it were best to forget her. Seemingly as an after-thought when Alfred is about to leave, she gives him one of her camelias with the promise that she will meet him again “when the flower has withered”.

When all her guests have gone, Violetta’s great *scena*, “Ah, forse è lui” begins. Strangely perturbed by her encounter with the young man, the brittle woman of the world wonders whether this might not be what she has never yet experienced—a serious love (*un serio amore*). With a bitter laugh she quickly dismisses these wistful thoughts as folly. Her chosen path of frivolous dissipation must now, she knows, be followed to its end. But as towards the close of the brilliant *cabaletta*, the voice of Alfred reaches her from below her balcony we know that her resolve is already weakening and that the two are destined to meet again.

## ACT II

Violetta and Alfred have indeed met again and have been three months together in her secluded country house near Paris. In his aria *Dei miei bollenti spiriti* Alfred tells of their happiness in this rural haven of peace. Annina, Violetta’s maid, enters. She is returning, Alfred learns, from Paris whither she had been sent to sell most of her mistress’s remaining possessions in order to pay the considerable expenses of the establishment. Greatly shocked and humiliated by this unexpected information he declares he will go himself to Paris at once to raise some money. When Violetta has re-entered, a visitor is announced. It is Georges Germont (baritone), Alfred’s father, come to rescue his son from, as he imagines, the toils of a mercenary female. From being nonplussed by the dignity with which Violetta meets his charge (“I am a woman, sir, and in my own house”), old Germont is further discomposed when she quickly convinces him, with proof in hand, that hers is the money, not Alfred’s, which pays for all this “luxury” he has indicated. He begs her, however, to leave Alfred, pleading that while the family scandal of their association remains, the young man whom his daughter loves will not marry her. Violetta at first violently refuses the strange demand — she would rather die, killed by the disease with which she is stricken, than give up Alfred. This dialogue proceeds in the form of a duet of great pathos. Finally, convinced by Germont’s reminder that as soon as her youth and beauty fade she will have no hold on Alfred (“What then?” he asks), Violetta consents. In return she asks only a blessing of the old man. Germont goes to wait in the garden for his son. As Violetta is writing a farewell letter to Alfred the latter enters in search of his father. Concealing her letter from Alfred’s eyes, Violetta embraces him and in the great outburst *Amami, Alfredo, quant’io t’amo . . . Addio!* (the climax of the opera) she declares undying love for him. She runs distractedly from the room. A servant soon enters with Violetta’s letter. As Alfred reads the shattering words, Germont père re-appears. Neither his comforting words nor his appeal (*Di Provenza*) to the prodigal to return to his family can calm Alfred’s frenzy. Believing that Violetta has left him to return to Paris and a former lover, the Baron Douphol, Alfred dashes off in pursuit of the runaway.

## ACT III

Paris. The salon in the house of Flora (mezzo-soprano), a friend of Violetta’s. The guests are

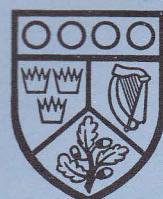


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entertained by a ballet featuring Spanish gypsies and matadors. All Violetta's old friends are there. News of her separation from Alfred has already reached Paris so that on the arrival of Alfred, who is soon followed by Violetta on the arm of Baron Douphol, the atmosphere becomes electric. Alfred sits down at a card table and, excited by his phenomenal winnings, keeps up a run of ironic comments designedly offensive to Violetta and the Baron. The latter reacts, joins the card game and loses to Alfred. As they rise to go to supper the Baron remarks that he will have his revenge after supper. Alfred's reply is a veiled challenge to a duel. Violetta, in great agitation, returns to the empty stage. She has sent for Alfred to warn him to beware of the Baron, a dangerous swordsman. Keeping her promise to his father, she maintains to him that she loves him no more and that the Baron is now her "protector". Enraged by this, Alfred loudly recalls all the guests. Pointing to Violetta, he proclaims the favours he received from her and with the brutal words *Qui testimon vi chiamo ch'ora pagato io l'ho* ("I call you all to witness that I've paid in full") he throws his winnings at her feet. Old Germont, a witness to the shameful episode, disowns the son who insults a woman thus. The Baron challenges Alfred to a duel and all the company express their reproaches in the choral ending to the Act.

#### ACT IV

The last Act is introduced by the beautiful orchestral prelude to which the curtain rises on Violetta's bedroom. She is sick and almost penniless, with only the faithful Annina to attend her. It is early morning and Carnival time. Dr. Grenvil visits the invalid who is not deceived by his comforting assurances of recovery. To Annina the Doctor confides that her mistress has but a few hours to live.

Left alone for a moment, Violetta re-reads a cherished letter from old Germont which tells her that after the duel, in which the Baron was wounded, Alfred had to fly the country; that he now understood the nature of Violetta's great sacrifice and was hastening back to her. "Too late!" she cries and in the very moving soliloquy *Addio del passato* she pictures her approaching end, lonely and forgotten, her beauty gone. Outside the sounds of Carnival in Paris are heard.

Alfred arrives. After their ecstatic greeting the lovers dream of beginning life anew far away from Paris (Duet: *Parigi, o cara, noi lasceremo*). In her new-found happiness Violetta for a moment imagines her health returning and desperately clutches at the possibility of living. But her brief candle of hope soon flickers down again. She rallies only to give Alfred her picture in miniature, in memory of happier times, before expiring in his arms.

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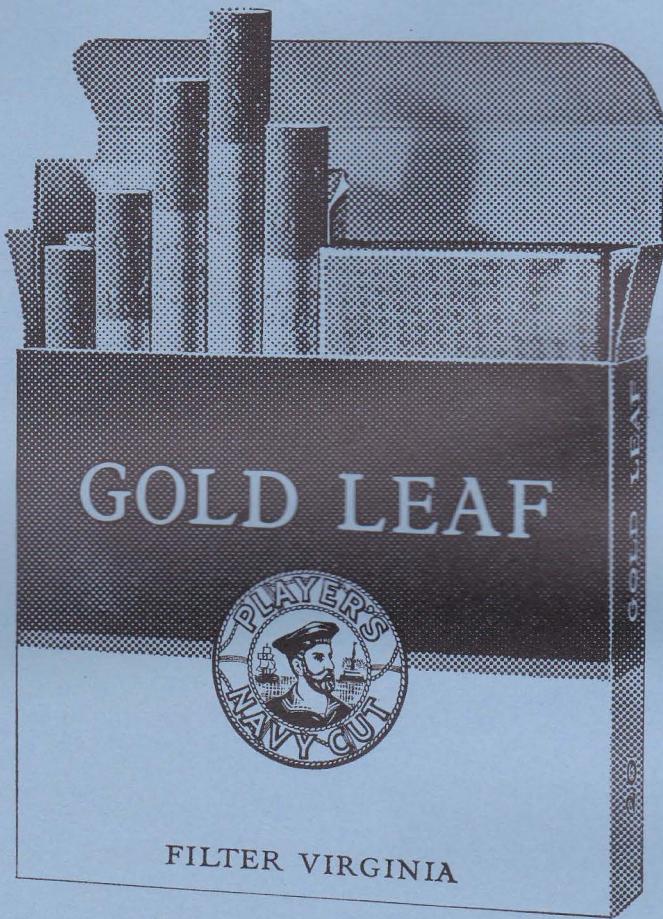
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# TURANDOT

By GIACOMO PUCCINI (1858-1924)

*Libretto by Adami and Simoni after the play by Carlo Gozzi*

Princess Turandot	· · · · ·	MARGARITA RADULOVA
Calaf, the Unknown Prince	· · · · ·	LINO MARTINUCCI
Timur, exiled King of Tartary, Calaf's father	· · · · ·	HELGE BÖMCHE
Liù, a slave girl	· · · · ·	MARY SHERIDAN
Imperial Ministers:		
Ping	· · · · ·	ENRICO FISSORE
Pang	· · · · ·	PATRICK RING
Pong	· · · · ·	BRENDAN CAVANAGH
The Emperor	· · · · ·	GABRIELE DE JULIS
A Mandarin	· · · · ·	WILLIAM YOUNG

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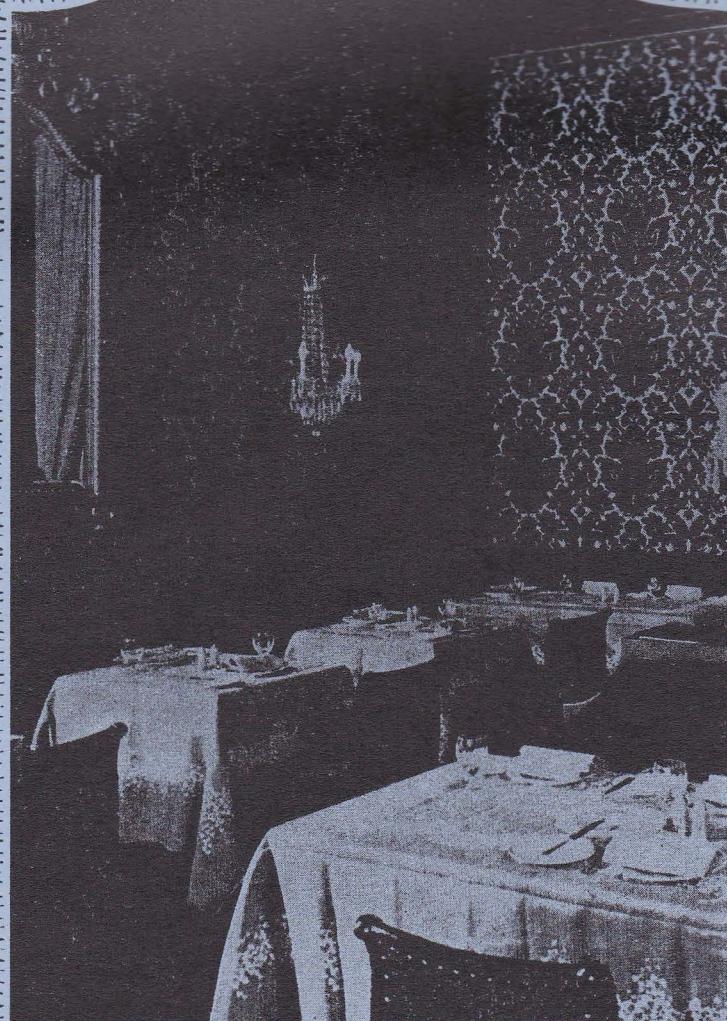
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# TURANDOT

GIACOMO PUCCINI, 1858-1924

“Turandot”, Puccini’s last opera, was first produced at La Scala in April, 1926, eighteen months after the composer died in a Brussels clinic following a throat operation.

Anxious to find a new type of heroic subject and to explore new methods of musical treatment, Puccini had considered many subjects before settling on Schiller’s adaptation of “Turandot”, a tale of fabled China, by the eighteenth century Venetian dramatist Carlo Gozzi. The librettists were Adami and Simoni.

Puccini worked on “Turandot” between 1920 and 1924—intermittently at first, then feverishly in the end as though the premonition of death were already upon him. From the start he envisaged a great final love duet as the supreme moment of the opera — something surpassing all he had yet written. When he died the vocal and instrumental scores were complete up to the death of Liù which occurs more than

half-way through the last Act. The duet and the conclusion of the opera existed only in outline, but the composer Franco Alfano undertook the task of completing the work, using the copious notes Puccini had left behind.

After the scene of the death of Liù at the first performance, Toscanini laid down his baton turning to the audience with the words, “Here, signori, the Maestro died”. A slow curtain descended and there the first performance ended as an act of homage to the dead composer. At subsequent performances Alfano’s concluding pages have been universally used.

The score of “Turandot” is richer and more colourful harmonically than Puccini’s previous works. New also is the importance assigned to the chorus and the magnificence of the music he wrote for it.

The scene of “Turandot” is Peking *al tempo delle favole*—in fabled times.

---

## ACT I

The curtain rises on the ramparts and portion of the Imperial Palace of Peking where dwells the Princess Turandot, daughter of the Emperor of Japan. It is night. A mandarin recalls to the people the imperial decree—“Turandot the Pure will wed whomsoever, being of royal blood, shall answer her three riddles. The head of him who attempts the test and fails shall fall beneath the executioner’s axe. The young Prince of Persia has failed and will die when the moon rises.” This Prince is the latest of the long line of princes who have come to woo the icy Turandot whose legendary beauty is famed in distant lands. All have been victims to her lust for vengeance (the reasons for which she herself will explain in Act II). As the crowd grows restive and excited as the prospect of another execution, an old man is knocked down in the mêlée and is in danger of being trampled underfoot. He is Timur (bass), the exiled King of Tartary, a fugitive in disguise, followed and tended only by the

little slave-girl, Liù (soprano). He is rescued by a young man who, as chance would have it, is his own son, Calaf (tenor), also an exile and the Unknown Prince (*Il Principe Ignoto*) of the opera. A joyful reunion takes place between the father and the son he had believed dead. Liù has long and secretly loved Calaf. When asked by him why she had followed and remained with his father, her simple reply is “Because one day in the Palace you did smile on me, my Lord” (*Perchè un dì, nella Reggia, m’hai sorriso*).

Meanwhile, as the grisly preparations for the execution proceed the excitement of the crowds becomes feverish. But when the Prince of Persia actually appears they are suddenly moved to pity for his youth and beauty. Their cries to Turandot for mercy rise to a clamour which is stilled as the hieratic figure of the Princess appears for a brief moment at a loggia. Wordlessly she gives the sign to the headsman and withdraws from sight. Calaf is transfixed by her beauty. Then, like one possessed, he moves to strike the great gong which is the signal that he too will seek

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to win Turandot. The three Imperial Ministers, Ping (baritone), Pang and Pong (tenors)—fantastic *buffo* figures of *commedia dell'arte*—deride his infatuation and try to recall him to commonsense. Liù also supplicates him in the lovely aria *Signore, ascolta*. Calaf, unmoved, replies to her appeal in the aria *Non piangere, Liù*, wherein he begs her to comfort his father, Timur, should he fail in the trial. Then, eluding their grasp and, in a state of great exaltation, he strikes the gong that announces his candidature.

defeated, but at last the answer comes. It is—"Turandot!" The crowd is jubilant, but not Turandot, who now tries to cheat and implores her Imperial father to spare his proud daughter the shame of being delivered like a slave to the stranger Prince. The Emperor, bound by his oath, rejects her plea. But Calaf chivalrously casts his victory at her feet. If Turandot before dawn can tell him his name, not only will he release her from their pact but he will die himself at dawn. As the crowd acclaim his chivalry the curtain falls.

## ACT II

The three Ministers cynically deplore the fallen state of China, corrupted by the blood lust of the tigress Turandot and her three riddles. From these reflections Ping turns to nostalgic repinings for his peaceful home beside the blue lake of Honan, Pong for his woods at Tsiang and Pang for his gardens at Kiù.

To the music of a superb march the scene changes to the courtyard of the Palace where the Court, the Ministers and the Mandarins, the Wise Men and the Priests, the guards and the people are assembled for the contest. Enthroned above all is the frail figure of the Emperor, the Son of Heaven. In an ancient quavering voice he tells of the oath he had rashly taken to humour Turandot's whim. He counsels Calaf to renounce, but in vain. In the silence that falls after the splendid choral salute to the Emperor the majestic figure of the Icy Princess appears for the first time in full view. Immobile, Turandot begins her long Narration. (This, lying so high in the voice, is amongst the most cruelly taxing of all soprano music.) Addressing Calaf she relates how "a thousand thousand years ago" China was ravaged by a foreign invader. Her ancestress the gentle Princess La-U-Ling "was by a man like you, O Stranger, dragged into the dreadful night of exile where she perished. Her spirit dwells now in me, and I shall avenge her on the stranger princes who come here from every land to woo me. None of them shall have me!" After an unheeded warning to Calaf not to attempt the impossible Turandot propounds her first riddle—"What is the phantom that dies each day and every night is born again?" He answers promptly—"Hope" (*La Speranza*). The Wise Men consult their scrolls; the answer is correct.

A little shaken, Turandot proceeds to the second riddle. The reply, again correct, comes after a little delay—"The Blood" (*Il Sangue*). The crowd applauds.

Turandot's composure crumbles. Advancing menacingly until she is face to face with Calaf, she puts the third and fateful question—"What is it that is ice and yet sets you on fire?" A long pause. Calaf seems

## ACT. III

Night. Outside Turandot's apartments. The heralds are heard crying her latest decree, "None shall sleep this night and death to many shall be the penalty if the stranger's name is not discovered before the break of day". In the splendid *romanza* "*Nessun dorma*" Calaf rejoices that since none can know the mystery of his name tomorrow Turandot will be conquered. Turandot's decree spreads panic through the city. Ping, Pang, Pong vainly offer Calaf bribes—gold, gems, power, lovely maidens—if he will renounce Turandot and leave Peking. Timur and Liù are recognised as Calaf's companions of the day before. When Turandot demands the stranger's name from Timur, Liù boldly claims that the secret is known to her alone. At Turandot's order the girl is tortured, but to no effect. "I know his name," Liù exults, "and I keep it to myself alone." Fearful that her resolution may break as the torture passes endurance, Liù snatches a dagger from her guards and plunges it into her own breast. Turandot, amazed at the girl's strength, asks whence it came. "Through Love," Liù answers and, dying, warns her frigid tormentor that she will melt and love Calaf as she herself has done. (Aria: *Tu, che di gel sei cinta*.) Liù's corpse is borne away and the crowd disperses in superstitious fear.

(Here ends Puccini's work).

Turandot, visibly moved by Liù's sacrifice of her life for love alone, faces the Unknown Prince. The duet begins and as it unwinds the ice round Turandot's heart begins to melt until finally she surrenders to the ardour of his kisses. The glory of the Ice Princess is ended with her weeping in Calaf's arms. Just as the dawn is about to break Calaf tells his name. "Now I am in your power and you may destroy me if you will." For a moment it seems as though Turandot will repent of her weakness and accept his challenge. But no, Calaf has truly won her. As dawn breaks the scene changes, revealing again the Emperor and his Court. When Turandot addresses the Emperor, her rapturous words are, "August father! At last I know the Stranger's name and it is . . . Love!"

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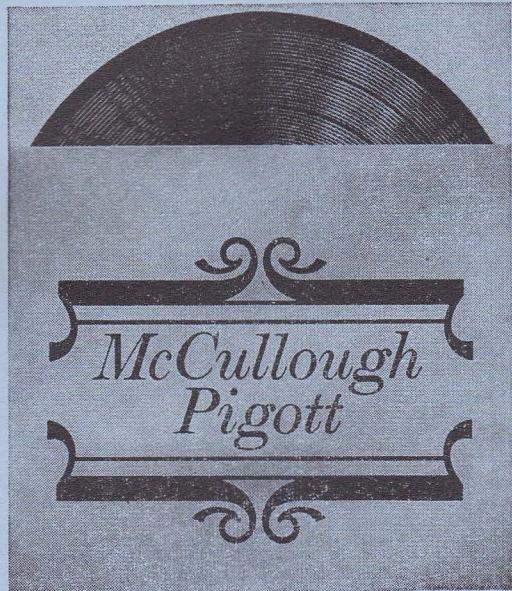
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## AIDA ABAGIEFF

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## SANDRA DEL GRANDE

(Mezzo-Soprano). This young artist, whose repertoire includes the difficult title-roles in Rossini's *Cenerentola* and *L'Italiana in Algeri*, has recently initiated a most promising career on the opera stages of Italy and outside it. First appearance in Dublin.



## VIORICA CORTEZ

(Mezzo-soprano) was born in Jassy, Rumania, where she commenced her musical studies at the Conservatory of that city, passing thence for perfection courses to the Conservatory of Bucharest. After winning the "Grand Prix" for voice at both the International Festival of Bucharest and Toulouse in 1964 she was awarded the Kathleen Ferrier Prize as the best voice at the Hertogenbosch (Holland) Concursus 1965. In her short professional career Mme. Cortez has appeared in opera with considerable success in her own country as well as in France and in Dublin. She will shortly make her Covent Garden débüt.



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# The Artistes ...

## DANIELA MAZZUCATO MENEGHINI

(Soprano). This young singer, who is just 21 years of age, graduated at the Conservatorio B. Marcello of Venice and in 1967 was successful at two international singing competitions. She has already sung the part of Gilda in *Rigoletto* (the part in which she makes her Dublin début) at the Fenice Theatre of Venice and at the Comunale Theatre of Bologna. Has also sung in many radio concerts in Italy.



## MAGDA OLIVERO

(Soprano) is one of the most distinguished and best loved singers in Italy where she is esteemed as much for the refinement of her singing as for her interpretive genius. She is, in fact, that *rara avis* of the Opera stage—a great singing-actress and is particularly associated with the roles of Violetta, Tosca, Minnie (in *The Girl of the Golden West*) Fedora and Adriana Lecouvreur. Mme. Olivero's career until recently, has been mainly in Italy and other European countries but in October last she made her North American début as Cherubini's *Medea* in Dallas where Maria Callas triumphed in that role. Such was her success in that difficult assignment that she was invited to make a return visit to Dallas in the same opera and also to sing *Floria Tosca* last month.



## ANN MORAN

(Soprano) studied voice and piano in Dublin, and won several major singing awards at the Feis Ceoil. She continued her vocal studies in Rome, and in 1961/62 she won an Operatic Scholarship to the National School of Opera in London. She was awarded a further scholarship in 1963 and returned to Rome for advanced training. Since then she has sung at the Aldeburgh and Wexford Festivals, and in London and Vienna. She has appeared in the Society's productions of *Don Giovanni*, *Mignon*, and *Werther*.

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# The Artistes ...

## MARGARITA RADULOVA

(Soprano) is one of the leading artists of the Sofia Opera where she sings a wide range of roles in the dramatic soprano repertory. She is one of the few sopranos capable of coping successfully with the part of Turandot, which she is to sing in Dublin and which is one of the most taxing roles in opera for the soprano voice.



## MARY SHERIDAN

(Soprano) made her operatic début with the Dublin Grand Opera Society in 1962 as Shepherd Boy in *Tannhauser*. Since then she has sung secondary roles in *Tosca*, *Aida*, *Macbeth*, *Carmen*, *Figaro* and *Die Fledermaus*. After winning premier awards, including the Contralto Gold Medal, at the Feis Ceoil in 1959 and 1960, she was awarded a scholarship by the Italian Government and studied with Tebaldi's teacher, Madame Carmen Melis, at Como. She was from 1956 until recently a member of the Radio Eireann Singers, and has given frequent solo broadcasts in Ireland and on Vatican and Swiss-Italian stations. She was soprano soloist in the first performance of Gerard Victory's "The River of Heaven" and soloist with Our Lady's Choral Society. More recently she has sung leading roles in the Irish National Opera Company's productions of *Figaro* and *Don Giovanni*.

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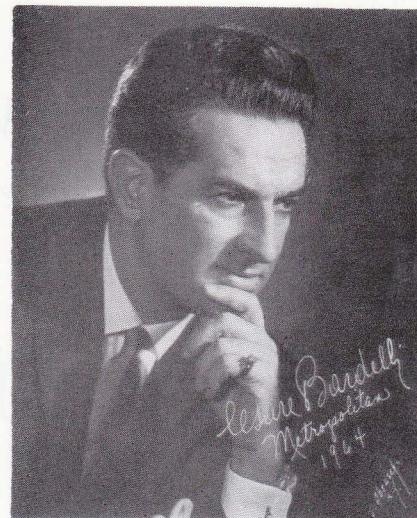
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# The Artistes ...

## CESARE BARDELLI

(Baritone) who last sang in Dublin 1964 as Iago in Verdi's *Otello* returns to sing Scarpia in Puccini's *Tosca*. Bardelli is Italo-American and his career to date has largely been in the U.S.A. He is a regular member of the Metropolitan Opera, New York. During the 1967/68 Season of opera, however, he has been very active in Europe where he sang with notable success in Belgrade, at the Vienna State Opera, the Teatro Liceo in Barcelona and in numerous other opera houses.

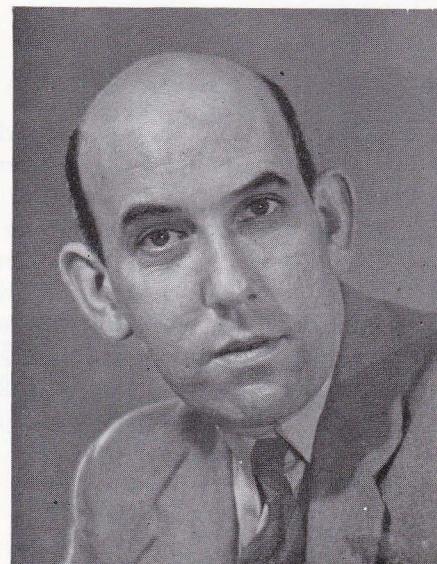


## HELGE BÖMCHESES

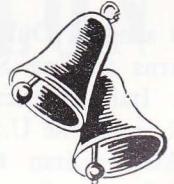
(Bass) is one of the youngest and most esteemed basses in Rumania. He alternates opera appearance with concert work. Has sung Mephistopheles in *Faust*, with Maestro Annovazzi as conductor, at the Bucharest Opera. In Bucharest he has also taken part in oratorios by Bach and Handel and in Verdi's *Requiem*. First visit to Dublin.

## BRENDAN CAVANAGH

(Tenor). Has sung secondary tenor roles in many of the Society's productions and has appeared as tenor soloist in *Messiah*, Rossini's *Stabat Mater*, Verdi's *Requiem*. He has taken principal tenor roles with Our Lady's Choral Society and Glasnevin Musical Society.



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# The Artistes ...

## JOSEPH DALTON

(Bass) began his musical studies in Limerick and, while a member of the Radio Eireann Singers, continued to study in Dublin under Michael O'Higgins and Denis Noble. Winner of many Feis Ceoil awards, he was a prizewinner also at the University of Vienna. He has appeared in all of the DGOS Winter seasons since 1962 and is a member of the Irish National Opera Group. Well known for his song recitals and as bass soloist in choral works, he is also a regular broadcaster.



## ATTILIO D'ORAZI

(Baritone) has been a regular visitor to Dublin since 1959 when he made his first appearance here shortly after his début in opera. In the intervening years he has created a solid reputation as one of the most versatile and musicianly artists in the world of opera. Last Summer he won esteem for his singing in *La Bohème* at Glyndebourne. He was extremely active during the opera seasons just concluded at the Fenice of Venice, the Rome opera, the San Carlos of Lisbon and at many other centres.

# The Artistes ...

## ENRICO FISSORE

(Bass) comes to Dublin for the first time to sing several roles. He was born in Bra (Cuneo) Italy in 1939. After winning many awards in international vocal competitions, he has appeared in a wide repertoire of operas in leading theatres in Italy, France, Belgium and in the U.S.A.



Tenore ENRICO FISSORE

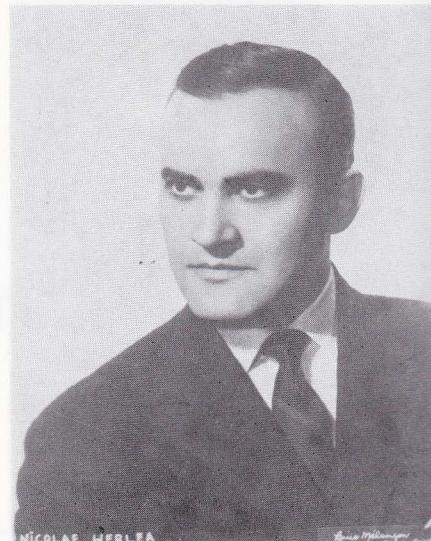
## NICOLAE HERLEA

(Baritone) is considered one of the best of contemporary baritones. He is principal baritone at the Bucharest State Opera but frequently sings as guest artist at major opera houses such as the Scala (début there in 1964 as Roderigo in Verdi's *Don Carlos*), the Metropolitan, New York, and the State Operas of Berlin, Belgrade and Vienna. In Rumania he enjoys the official status and title of "People's Artist". This is his first visit to Dublin.



## FRANCO GHITTI

(Tenor) studied singing with Giovanni Inghilleri, a famous baritone in his day, at the Rossini Conservatory of Pesaro. Since his début at the Teatro Sperimentale of Spoleto in 1959, he has pursued an active career in the opera houses of Italy and abroad including the Metropolitan of New York. Most recent successes have been as Faust in Boito's *Mefistofele* at Trieste in March last (with Rossi-Lemeni and Virginia Zeani) and in May last in Dallapiccola's *Job* at Genoa.



NICOLAE HERLEA



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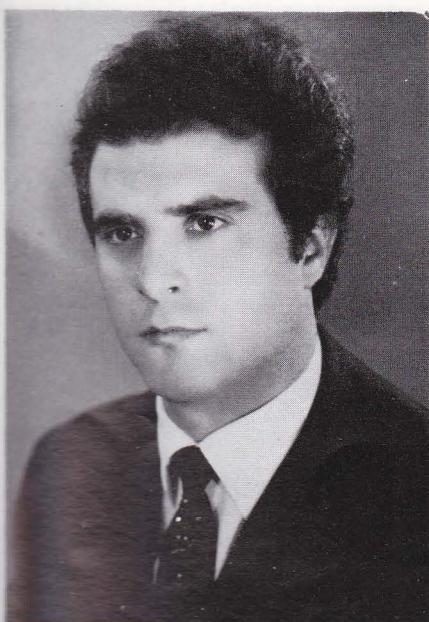
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# The Artistes ...

## The Patron Members 1969-70

### GABRIELE DE JULIS

(Tenor) will participate in all of this season's operas in the "character" parts which he interprets with particular distinction. He studied at the Rossini Conservatory of Pesaro and has taken part in many opera seasons in Italy and in Opera Festivals in Spain, Tunisia, Norway and London. This is his third visit to Dublin.



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### LINO MARTINUCCI

(Tenor). Aged only 24, Lino Martinucci won the valuable First Prize and Gold Medal at the International Concursus of Vercelli in 1967, following which he was given contracts to sing in several opera houses in Italy and elsewhere. Recently he has sung the role of Calaf in *Turandot*—one of the parts he is to sing in Dublin—at the State Opera at Ankara. First visit to Dublin.

# The Artistes ...

## JON PISO

(Tenor) is one of the group of artists from the Rumaniian State Theatre, Bucharest, who have achieved such a spectacular success with the Dublin public. Jon Piso is a leading tenor at Bucharest but has made frequent and highly successful guest appearances at the Metropolitan, New York, at the Scala, in Paris, in the U.S.S.R. and other Eastern European Countries. Since his appearances in *Mignon* and *Werther* in Dublin last December, Piso has spent three months at the Opera, Paris, singing in *Faust* and several other operas.



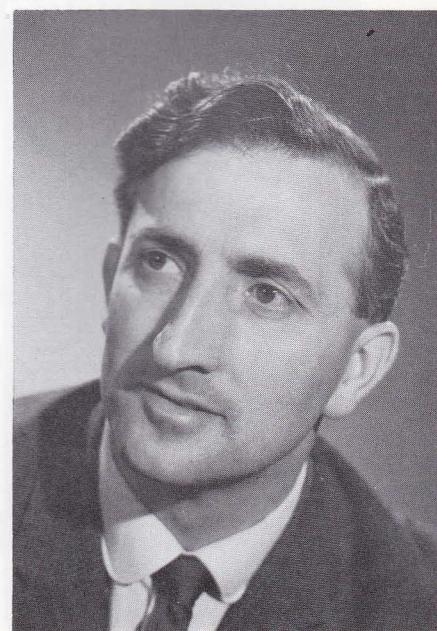
## WILLIAM YOUNG

(Bass) Studied singing in Dublin and has won premier awards at the Feis Ceoil. He has sung with the Dublin Grand Opera Society and Irish National Opera, and in leading roles with choral societies in many parts of Ireland. He has also broadcast on RTE.



## PATRICK RING

(Tenor). Has appeared in most of the D.G.O.S. Seasons of Opera since Winter season 1963. His most recent success was as Don Ottavio in the Irish National Opera's *Don Giovanni*. He has sung Concert tours of U.S.A., Canada, Germany, Holland and Belgium and is considered one of the foremost oratorio singers in the country.



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## The late Donna Mary d'Ardia Caracciolo

During the past year the Dublin Grand Opera Society lost a devoted friend and supporter with the death in January last of Donna Mary d'Ardia Caracciolo. A life-long opera enthusiast she helped and encouraged the Society warmly and generously in many ways — by her almost nightly presence at the Gaiety during the Opera Seasons, as a guarantor, as hostess at opera parties at her home and in organising with the Ladies Committee (of which she was a former Chairman) fund-raising and social functions on the Society's behalf.

The Society owes much to her and to her husband, Don Ferdinando d'Ardia Caracciolo, who has held many offices in the Society and was the originator of this Brochure.

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